

may be, which is submitted to him for examination, or to tell whether it is fruitful or otherwise. I have never

net with any of those who have the most practical knowledge who would venture to pronounce upon the quality of a vine, and even such are frequently mistaken in the judgment they give. If these experienced cultivators are exposed to this evil, what caution is not needed by those who are but beginners in this business?

There is a difference between the vines and cultivated vines. The former has a small, thin and peaked leaf, and its color is of a dark green. The fruit gathered from these vines is of a pale red, and small, and it is remarkably acid. It is not difficult to distinguish between this and the cultivated plant. The latter will be found to have a broader and larger leaf, its stem is much thicker, and the vines seem altogether stouter and firmer than the unclaimed plant. The fruit produced by these vines under cultivation will be larger

and darker colored, almost like blood coral, which increases the value of the berry. The vines which I have examined, with the view of ascertaining the difference in appearance and quality, always, under cultivation, gain in size and color of leaf, but this quality seems to be more highly developed in those plants which are set out on beach sand than on any other soil. It will thus be seen that the cultivated vine is most valuable, hence the high price which is asked for it. The vines of the *Ardisia* have no display of

It is therefore more advantageous for the intending cranberry-grower to purchase vines of the above description, even at a high rate, than to run the risk of getting those the quality of which is not known.

It is unnecessary for me here to recapitulate what I have said in a former letter to *THE TRIBUNE* on the varieties of the cranberry; for in specifying their qualities and pointing out that fruit which is considered of the most value it of necessity involved the

quality of the vine which produces it. The Hon-
crab-
ery is that which is mostly desired by cultivators;
but even experienced men are often at a loss to distin-
guish the vine on which it grows from the Eagle or
the Cherry.

What, then, is done in the case of a person desir-
ing good vines and those of a certain variety, is to
purchase from some honorable individual who will not
take any interest in selling his vines merely for the
sake of making money. Where purchases have been

made from gentlemen of this character I have never known the buyer to be deceived. But in the eagerness with which some men grasp at anything which bears the name of a cranberry vine, it is not matter of surprise to learn that occasional failures are to be met with. A case in point occurs to me of even a practical cultivator being deceived in vines which he purchased, believing them to be of the best quality. He had prepared an excellent location for the reception

of the vine, and at once began to search for what he believed to be the best. He met with some which to him appeared to be what he wanted. He asked no question only "Were they for sale." When he learned that he could have them, he made a purchase of several rods. They were removed and planted in his yard. Himself and other experienced cultivators said that they were as fine and promising vines as they ever saw, and all who noticed them thought that they would surpass in quality the fruit gathered from

ther vines. The year after they were set out they did well, so far as developing the plant was concerned, but they produced no berries. And this was the case with them as long as he kept the vines in his yard. Before this, this gentleman supposed that all vines would be productive, but he learned from the fact I have stated that there were barren plants. If he had been so disposed, he might have sold these vines to intending cultivators, and thus have realized more

than he had expended upon them; but rather than do this, he pulled them up and threw them into an adjoining pond.

As there is considerable excitement in the farming districts where THE TRIBUNE is read, on the subject of Cranberry Culture, I state the previous fact as a caution to those who are in search of vines, to buy from none but those in whom implicit confidence can be placed. Attention at this stage of the undertaking

When vines are planted, it is often the case that in the Summer following they will appear as though they were dead; and the cultivator, having this impression on his mind will take them up, believing that it is impracticable on his soil to raise any fruit. The letters I have before me disclose several cases of this kind, and the writers are asking where they can obtain more vines.

The Cranberry plant is very tenacious of life, and

If there is but half a chance it will take hold, and live, though it may not yield much fruit. Those vines should not have been taken up, for it is evident that their natural stunted appearance was mistaken for death. They ought to have remained in the soil at least another year, when it could have been fully determined whether they were living or dead.

We find in *The London Athenaeum* of the 29th ult an article signed by the eminent German poet Ferdi-

hand Fredrikgrath, who thus sums up the controversy as to whether the meter of Mr. Longfellow's new poem is derived from a Spanish or a Finnish model:

"The controversy on this subject has not yet been settled. Perhaps a few more observations (not written at random, but with the distinct desire of bringing the contest to a close) may not be thought amiss.

"The case, briefly recapitulated, stands thus at present: Mr. Howitt correctly refers the measure

"There is not the least doubt but that Mr. Howitt, in his assertions about the measure of 'Hawatha,' is perfectly right—though, perhaps, he was led to them more by his poetical judgment and metrical tact, than by a precise consciousness of a fact which, once ascertained, cannot but place the question beyond

the range of further dispute. Essentially, Mr. Howitt has alluded to this fact when he speaks of 'those repetitions of epithets, phrases, and lines which abound in the Finlandic poetry'; but he seems not to be aware that these 'repetitions' not only 'abound' in the runes—that they are by no means merely accidental and arbitrary—but that they form altogether a characteristic and distinguishing feature of this poetry, that they are a rule and a law of it. This law, to

name it at once, is *parallelism*, viz: The repetition of the same thought, differently expressed, in two, sometimes even in three or four succeeding lines. Parallelism, together with a twofold sort of alliteration, is the peculiar attribute of Finlندية poetry—and a most remarkable one, I must add, indicating, it would seem, an Oriental origin of these Northern songs.

“Mr. Longfellow has certainly—and most wisely—not adopted the artificial form of alliteration, strange

and antiquated as it would sound to our modern ears, when consistently carried through a poem of more than 5,000 lines. In this particular, it must be conceded that the measure of 'Hiawatha' does not closely follow its Finlantic prototype. Neither has Mr. Longfellow made use of the assonance, the distinguishing feature of the trochaic meter of the Spaniards (not to be found, of course, in Mr. McCarthy's translation of 'Calderton'); so that, for this reason, we may also dismiss the idea of a Spanish derivation. But what, Mr.

Longfellow has adopted, and used with a skill and success remarkable in every page of 'Hiawatha,' is the parallelism of the Finnish runes—a rhetorical figure, as I have stated, altogether peculiar to this group of national poetry. This, I believe, settles the question. I will not say that 'Hiawatha' is written 'in the old national meter of Finland,' but there can be no doubt that it is written in a *modified Finnish meter*—modified by the exquisite feeling of the American poet.

according to the genius of the English language, and to the wants of modern taste. I feel perfectly convinced that when Mr. Longfellow wrote "Hiawatha," the sweet monotony of the trochees of Finland, and not the mellow and melodious fall of those of Spain vibrated in his soul.

ellow was on the kumme, we often amused ourselves with the attractive meter and the quaint and unthought subjects of the songs of Finland. We read at that time Dr. von Schröter's 'Finnische Runen, Fin-
nisch und Deutsch' (Stuttgart and Tübingen, 1834), a most instructive little book, which first made my countrymen acquainted with the folk-lore and national poetry of Finland—eighteen years before Herr Schiefner's translation of the 'Kalevala' made that acquaintance still more intimate. Only Goethe's 'Euphonia'

Lied' and Platen's translation of 'Winkelholmen's
 Harle' from the Swedish version had preceded it.
 These considerations will, I hope, leave but little
 doubt as to that region of poetry which has suggested
 to Mr. Longfellow the meter which has given rise to
 so much controversy. **FERDINAND FREILIGRATH.**

RAVAGES OF THE CHOLERA AT PORTO RICO.—A
 letter from St. Thomas, dated Dec. 15th, states that

FEMALE PICKPOCKET.—Agnes Grant, arrested on the

erry boat on Sunday last, in company with another woman, while crossing to Jersey City, on a charge of picking upshots has been sentenced to jail for three months by Recorder Cullen.